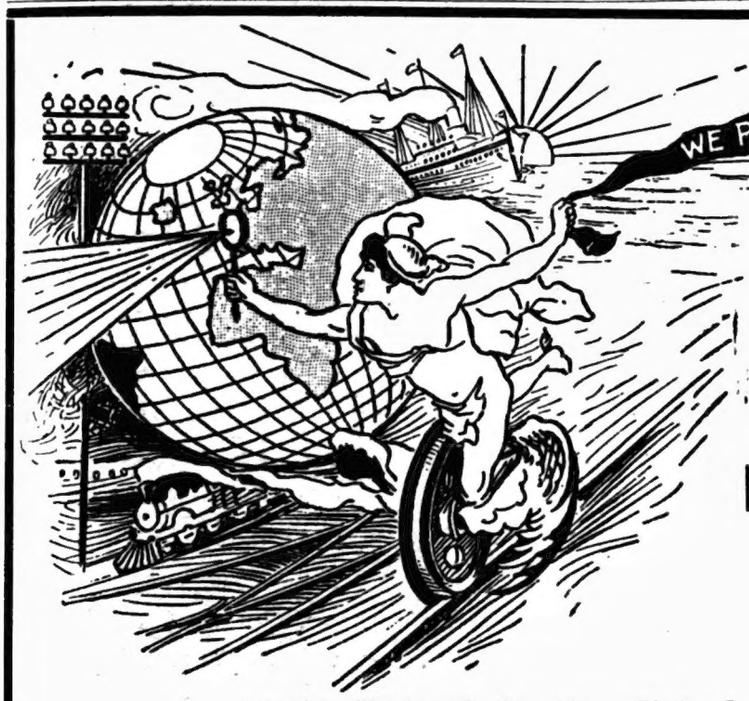
THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

No. 30. [Entered at Stationers' Hall.] DECEMBER 5, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.



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The Greatest Sporting Event of Recent Years.

HEAVY-WEIGHT BOXING CHAMPIONSHIP OF THE WORLD

At the National Sporting Club, London, December 2nd, 1907, between

Tommy Burns (America) & Gunner Moir (England).

Stake Money and Purse, £2,300.

Having been accorded the sole privilege of photographing this great event, we secured every detail of the contest, which is reproduced with absolutely perfect realism and steadiness.

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A Delightful Christmas Subject.

Dreamland Adventures,

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A BEAUTIFUL AND UNIQUE MAGIC AND MYSTERY SUBJECT, WHICH WILL ENTHRALL AND CAPTIVATE EVERY AUDIENCE.

Particularly appropriate to the Christmas Season, but suitable at all times.

Fascinating Scenes of Ocean-bed Travel by Submarine Boat.

Wonderful sea monsters and fishes.

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Marvellous Thawing-out Scene, when the Adventurers are liberated from an Iceberg in which they have been encased.

A party of children are accompanied through all these wonders of Ocean, Ice and Cloud by a Doll and a Golliwog, filled with Life and Characteristic Animation, who act throughout as guides, philosophers and friends.

Unusual Charm, Novelty and Beauty in Every Inch of Film.

ASTOUNDING SITUATIONS, PERFECTLY STAGED AND ENACTED.

URBAN-ECLIPSE FILMS, 4d. PER FOOT NET. Terms: CASH WITH ORDER.

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THE KINEMATOGRAPH AND LANTERN WEEKLY.

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Subscription.

6/6 per annum prepaid for copy sent weekly directly published.
America and Colonies :—1 dollar, 75 cents.

Advertising Rates.

Whole Page £4 0 0 inst. | **Quarter Page** £1 10 0 inst.
Half Page 2 10 0 ,, | **Per Inch** Single Col. 7 0 ,,
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

DECEMBER 4, 1907.

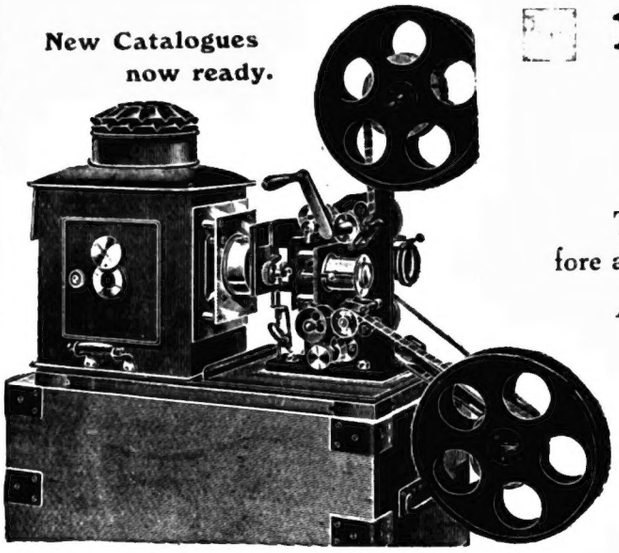
Advertisers are requested to notice that, Christmas Day this year falling on a Wednesday, we are obliged to publish on Tuesday, the 24th, the issue which would ordinarily have been published on Thursday, 26th. Advertising and other "copy" for this issue should therefore be sent in at the earliest possible moment. Advertisements will be accepted up to the first post on Tuesday morning, the 24th December, but firms will considerably help us by letting us have their notices on the Monday, if possible.

Weekly Enlarged. We have decided to add another four pages to our weekly edition, in order to cope with the requirements of our advertisers. It has been very gratifying to us to find that the whole of the trade has recognised the possibilities of a Trade Journal and shown their sympathy with our desire to push forward the claims of the living picture industry by not only supporting our Journal but by providing us with information, recommending subscribers, and generally assisting in our development. This small increase in our pages is only a forerunner of our intentions for the future. We have other developments in store, but as we said in our first number, intend to be sure and thorough in preference to over-stepping the mark. Among other attractions we have arranged for two living picture specialists to write a series of instructive articles, which should prove of the greatest use to operators. There are two features of our Journal which, we think, are hardly taken the fullest advantage of. First, the column advertising second-hand films. Many have been the testimonials as to the efficacy of these advertisements; in fact on two occasions wires have been received asking us to withdraw the advertisement, owing to the fact that the goods have been cleared immediately the advertisement appeared. Two factors are required to achieve these results. One is that the films should be of good quality, and secondly they should be cheap. The other feature which should prove highly satisfactory to the trade is the Miscellaneous Advertisements column. In this, articles for sale, goods required, situations vacant, etc., can be scanned by the class of people likely to respond. These advertisements are rapidly increasing in number, thus testifying to their value. But there are many readers who have not proved the value of this column, and we trust that the low charges and the value of the advertisements will make them use it in future. Just one other fact. Our Subscription List is increasing weekly. Our presentation to all who sent in six names gained us 240 new names of those interested in living pictures, to add to our index. Like Oliver Twist, we are insatiable and want more. It is much better to send along 6/6 per year for subscription than to trust to an occasional twopennyworth. The New Year will soon be on us, and we trust those readers who do not already subscribe will make up their minds that that is the best time to start.

Spirit of the times. Whilst we in this country are talking over the question of the desirability of an Association for Exhibitors, our cousins in Pittsburg, consisting of manufacturers and film Renters are in conference with the idea of promoting mutual interests and uplifting to a higher level the living picture industry. It is fortunate for them that they can draw so clear a line of demarcation between the maker and the showman, because for this reason organisation is comparatively easy. Not so in

Butcher's EMPIRE Cinematograph and Projecting Lantern.

New Catalogues now ready.



1908 Model (Now Ready).

ABSOLUTELY ROCK STEADY.
BALL BEARINGS THROUGHOUT.

The mechanism is perfectly free from vibration and therefore a steady picture is assured.

Automatic Cut-off worked by Gyroscope in a horizontal position.

Body of Lantern well ventilated. Condenser can be removed from outside of Lantern, thereby saving considerable time in the event of a broken glass.

Price complete with Cinematograph and Lantern Lenses, 2 Spools, in strong Iron-bound Case **£35**

WE HIRE FILMS. Write for latest Lists.

Telegrams—"England, London," Telephone 1632 Holborn.

W. BUTCHER & SONS, LTD. Camera House, Farringdon Avenue, London, E.C.

LOVE WILL FIND A WAY.

Length 700 feet. Codeword "Egtuk." No. 8133. Price £17 10s. 0d., subject to usual discount
Full description on application.

If it happened, THE WARWICK'S GOT IT

THE
Warwick Trading Company
The World's Headquarters for Animated Photography,
113, 115, 117, CHARING CROSS RD., W.C.

Telephone No. 120 Central.

Telegrams Cosmofood, London.

If it happened, THE WARWICK'S GOT IT

this country. Here the formation of any association becomes a complex problem owing to the cross interests existing in the business. In America it appears that the manufacturer is a maker of films and nothing else—that the film Renter is a renter only. In this country some firms making film subjects also undertake the management and direction of living picture exhibitions. Manufacturers are sometimes heard to complain of the man who turns the handle. The poor operator is slated because he occupies his spare hours in working at another job, he is blamed for being jack of many trades and master of none. But who can blame the man at the wheel for imitating the manufacturer who is playing a similar game, only in a more powerful and far reaching manner? The fact is the root of the whole evil lies in the constitution of our industrial policy. We should be loth to advocate a policy of division of labour, because that can only prove demoralising wherever instituted, yet it seems that what we want is a definite allotment of work to be carried out by each section of the industry, and an elimination of the overlapping that now exists.

Another Complexity. Another difficulty to organisation in conference, lies due to the fact that theatre managers, who are often little acquainted with the chief essentials of a good display, have control of exhibition of living pictures. In addition there are conflicting interests between firms confining themselves to terms of sale right out, and others who sell and also hire out. The whole industry as at present conducted seems in an almost hopeless tangle, and until that tangle has been unravelled and straightened out by calm and deliberate decisions as to what shall be done and what shall be left undone by certain sections of the trade, we shall linger on in chaos. As far as we are able to judge, it seems to us that there should be a united conference of manufacturers, exhibitors, and operators, and the first work of such an assembly should be in the direction we have indicated above, but we fear that such will fail to become an accomplished fact until every section of the trade holds the living picture with all its possibilities, in higher estimation. See what our correspondents say.

JOHN WRENCH & SON,

Manufacturers of Optical and Scientific Lanterns, Accessories and Kinematographs

50, GRAYS INN ROAD, LONDON.

Telegraphic Address— Optigraph, London.

Telephone— 5006 Holborn.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

IS AN EXHIBITORS' ASSOCIATION WANTED?

[The following are a selection from replies received from a number of exhibitors to whom we addressed a query respecting the advisability of an Exhibitors' Association, on the lines suggested by Mr. F. O. Seyd in a recent issue.]

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—We are thoroughly in agreement with the views expressed by Mr. F. Oscar Seyd, and there can be no doubt that an Exhibitors' Association would not only protect the exhibitor but would also eliminate a number of undesirable so-called exhibitors, who not only bring discredit to the business generally, but compel dealers, proprietors of halls, etc., to ask most onerous terms to recoup themselves for losses. Such an association would prevent any body of manufacturers or operators from either granting monopolies or demanding conditions that are incompatible with the successful running of a show. We, ourselves, would be glad to see such an association formed, and would do our best to bring about its constitution, and we have little doubt that if placed before the leading exhibitors in the country, in the lucid and cogent manner Mr. Oscar Seyd has done in your issue of November 7th, they would one and all adhere to the proposal and give solidity and unity to a large body of men carrying on an indispensable business representing the investment and handling of a large amount of capital and supplying what is now universally recognised as a public want.

We trust, therefore, that your valued publication will be the means of bringing about this much to be desired consummation.—Yours, etc.,

FILMS, LIMITED.

18 and 20 Manchester Street,
Liverpool.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—In reply to your favour, I think that it is not desirable at present to add to the number of associations in general, and I do not see, from your correspondent's letter, to which you kindly direct my attention, any special grounds for forming a new organisation, when there is already in existence a flourishing and most useful body, the Showmen's Guild. I also regret the tone of your correspondent's remarks in reference to manufacturers, who, in my own experience, very often go out of their way—that is, out of the way of ordinary business—to help exhibitors, and I am sure that most of them *do* study the interests of showmen very well indeed.—Thanking you for your courtesy, yours, etc. WALLER JEFFS.

I must congratulate you on the continued success and increasing usefulness of your periodical.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Dear Sir,—With reference to your favour re the formation of a P.A.C.A. I must say it is a question upon which I feel unable to express an opinion. It strikes me as being more applicable to London than the country. It is however, an age of "association," and there will be no doubt advantages which are not at present apparent.—

Yours truly,

Colne, Lancs. J. DUCKWORTH.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Dear Mr. Editor,—Your letter finds me quite in sympathy with the idea of an Association for us poor exhibitors. So many frictional matters could be straightened out at a round table conference of exhibitors and the burden of our, at times, great responsibilities lightened by a mutual understanding all round.—Yours faithfully,

Aberdeen. DOVE PATERSON.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

WALTURDAW.

Latest Top Liners.

The Water Falls at Trollhatten, Norway.

340 feet. £8 10 6 (Less 33⅓ %)

Magnificent photography. The Falls from every point of view are shown, and the picture also gives a view of a vessel going through the lock.

Her Great Mistake.

960 feet. £24 0 0 (Less 33⅓ %)

Decoyed from her true lover by the wicked squire, the heroine of this delightfully interesting and exciting film quickly repents of her choice. Her husband lives by thieving, and assaults and robs a jeweller while in a railway carriage with his wife. He also plans to rob a large mansion, but owing to the smartness of a road sweeper, who warns the police, is captured, and ends his own life. His wife returns to her mother and father, is at first repulsed but afterwards received, and as the story ends we are led to believe that her old love story has been taken up where it was dropped six years previously.

You should see this film for the chase of the villain's motor by the hero's dogcart alone.

Fra Diavolo.

605 feet. £15 2 6 (Less 33⅓ %).

The life and adventures of this famous personage, about whom so much legend centres, in a delightful setting of woodland scenery. Full of stirring incideuts, capture of a coach full of people, betrayal of Fra Diavolo, etc., etc.

Indian's Friendship.

785 feet. £19 12 6 (Less 33⅓ %)

A thrilling story of the wilds of America, and a charmiug picture of some of the most delightful scenery in the world.

SPECIAL CHRISTMAS NUMBERS.

The Mistletoe Bough.

A seasonable comic. In the midst of the customary bunch of mistletoe, a mischievous youngster hides the mouth of a hose, and when loving couples halt for the usual reason drenches them with water. Couples cannot disclose their misfortunes without explaining what led them to stand under the mistletoe, so Tommy gets off scot free until Grandpa aud Grandma salute each other, and are drenched like the others. They discover the culprit, and at the last the footman is seen holding the culprit underneath the stream.

Send for Particulars of Further Christmas Successes—"Santa Claus," 550 ft.; "Child's Prayer," 440 ft. Others ready shortly.

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

The "Walturdaw" Co., Ltd.,

—— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. ——

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

The Moir-Burns Fight.

A GREAT PICTURE OF THE GREAT FIGHT.

The efficiency of the kinematograph as a means of accurate record has again been very forcibly illustrated this week.

On Monday evening Tommy Burns, the American, beat Gunner Moir at the National Sporting Club, in a fight for the Heavyweight Championship of the World. One of the most eagerly anticipated boxing matches ever held in this country, the Burns-Moir fight attracted a big house at the N.S.C. A vastly greater public however, than could have been contained in the N.S.C. both here and in America was keenly interested in the occasion. As far as America is concerned this large body has had to content itself with the accounts which appeared in the newspapers, but in England a vivid picture of the fight throughout has already been issued by the Urban Co. and shown at the Alhambra and other halls, and copies will also shortly be at the disposal of American showmen.

The Urban Co. has done some of its best work at the N.S.C., but probably none better than the 1,000 ft. record they are offering of this event. The difficulties of photographing under such conditions as prevail at the scene of the fight are considerable, but by means of an elaborate and extensive installation of 8 electric lamps of 56,000 candle power, the company have secured a record which, in our view, is not only equal to the best work done with natural light, but actually superior to a great deal of the latter, owing to the marked absence of shadows.

Mr. Urban, with his usual foresight, had made all necessary arrangements to ensure a complete and successful series being obtained. Two cameras were kept in operation during the whole of the ten rounds. This duplicating process was adopted as a precaution against possible loss of any part of the fight should circumstances arise which might hinder photographic work.

From the preliminary handshake to the knock-out blow all the incidents of the fight are recorded. An account of the film would be practically a repetition of the details of the fight appearing in the Press. It is obvious fairly soon that Burns is getting the better of the exchanges, and apart from a fine and clearly shown rally in the fourth round, Moir was out-boxed, to be finally knocked out in the tenth round of what should have been a twenty round contest.

The Urban Company, owing to the great expense of the electric lighting installation and to the fact that royalties have to be paid both to the N.S.C. and to both combatants, are selling this subject at 1/- per foot. The subject will be sold in various lengths, but 1,000 ft. shows the actual fighting throughout. The Urban Co. had a visit from the victor, Burns, with his wife, on Tuesday evening, and on Wednesday Moir also visited the projecting room to see the film.

For completeness this series of kinematograph pictures constitutes a record, and it is obvious that it is of great value in consequence. Should any question arise in this or any other country as to the exact manner the fight was fought, the actions can as often as necessary be reproduced upon the lantern screen, thus affording an indisputable conclusion to any arguments.

Use Backed Plates. Whether the slides are made by contact or by reduction in the camera, with either day or artificial light, the lantern plate should be backed. Halation is just as likely to occur when photographing a negative on to a lantern plate as when photographing a landscape on to an ordinary dry plate. More so, if anything, because the film of the lantern plate is more translucent.

A True Irish Story.

Callers at Chrono House during the present week, whose business takes them into the chronophone projecting room, cannot fail to be struck by a huge photographic print which covers most of one of the walls, and which depicts two fish of an apparent length of some 10 ft. each. Our first idea on seeing this picture was that one of the staff had been exceptionally fortunate in his last fishing expedition, and that we should shortly be asked to believe that the catch had been bagged in the New River. Instead of this, we were told that the print (the actual size of which is 9 ft. 8½ in. by 7 ft.) was a direct enlargement from a negative 2½ in. by 1¾ in. in size, secured by a New Zealand customer of the Gaumont Co., with a No. 1 Blocknote Camera. The detail and clearness of the large print are a fine testimonial to the qualities of the Blocknote and the Zeiss Tessar Lens with which it is fitted. The enlargement is 250 times greater in size than the original negative, and when both are seen together the contrast is laughable, and yet every detail in one is reproduced with equal clearness though on a different scale in the other. The fish, which resemble large salmon more than anything else, are actually New Zealand Trout, and the large print shows them three times their actual size.

Round the Provinces.

The New Century Pictures last week terminated their visit to the Hull Circus. The pictures shown included Animal and Bird Sagacity and The Enchanted Pond.

Jury's Pictures have been at the Clarendon Hall, Watford, under the direction of Mr. and Mrs. Bowes. Mr. Howard, Mr. Jury's manager, has been responsible for the actual entertainments.

Mr. Craig Lumsden gave two entertainments in the Livingstone Hall, Edinburgh, last week. In addition to the pictures, Mr. Lumsden gave a clever recital of Scots songs.

The Olympia, at Newcastle, owned by the Moss-Thornton Combination, which had recently been used for a kinematograph show, has been completely destroyed by fire.

Messrs. Reed, Brown & Co., have opened offices at 149, Westgate Road, Newcastle, as General Entertainment Agents. They will more particularly supply Animated Picture Exhibitions.

A special matinee. under the patronage of the Mayor of Swansea, was given by the St. Louis Picture Co. at the Albert Hall, on Thursday last, in aid of the Poor Childrens' Christmas Dinner Fund, which gets the whole of the proceeds without any deductions whatsoever.

Despite the fact that it has strong opposition to face, the Edinburgh Operetta House continues to enjoy large audiences for its Picture Show. Recently added titles include, The Tell-tale Opera Glasses, No Smoke Without Fire, An Exciting Ride, The Ups and Downs of Murphy aud Bob's Lucky Loss.

The popularity of the New Bioscope Pictures at the Theatre Royal, Yarmouth, has been amply sustained during the past week. Among the series shown were, The Thaw Trial, Liquid Electricty, Aeronaut's First Appearance, Life in Java, Female Highwaymen, Hundred Doliar Bill, Out for a Walk, Bunco Steerers and the Window Cleaner. Like most of the other shows of the New Bioscope Co. there is also a variety entertaiment of unusual excellence.

At the Central Hall, Colne, Mr. J. Duckworth is now showing on his "Chrono" The Stolen Despatches, Enchanted Pond, Grave of a Warship, Visit of the German Emperor, Fire Manœuvres at Madrid, Farm Life in Australia, Page Boy and the Baby, and Electric Battery. Mr. Duckworth is now giving Tuesday Matinees at the usual prices, and occasional Special Saturday Afternoon Exhibitions at reduced rates.

The Trans-Canadian Animated Pictnre Co. has paid a highly successful week's visit to the Public Baths, Gloucester. The chief subjects were Dumb Sagacity, Too Much Mother-in-Law, Redskin's and Cowboys, Jim's Apprenticeships, Police Dogs of Paris, Trip to Norway, Liquid Electricity, Her First Bike Ride, Needs Must, When the Devil Drives, Tommy in Society, and Genevieve of Brabant, and Mr. Fred Temple's tenor solos were also highly appreciated by the large audiences which assembled.

The Hepworth Manufacturing Co., Ltd.

THE

"Heptoic" Projector.

The Mechanism shown with large size Darlot Lens, Heat-Shield, Automatic Cut-off, Shutter, Spool Support, Automatic Take-up, Lantern Objective, with Flash shutter, Extra "Gate" Springs.

Polished oak sliding base, with massive brass swivel attachment, adjustable stops.

Large size Russian Iron Lantern with Polished Brass Slide Stage, Carrier-Grip, Telescopic Draw-Tube, Meniscus (Herschel combination) Condenser.

The Outfit complete, £33 6s. 8d.

Discount on Application.

New Hepwix Films.

THE JEALOUS DOG.

No. 152. Length 350 feet. Price £8 15s. 0d.

COAL MINING.

No. 1628. Length 375 feet. Price £9 7s. 6d.

Usual Discount.

The Hepworth Manufacturing Company, Ltd.,

15/17, CECIL COURT,

CHARING CROSS ROAD, LONDON, W.C.

Telephone 2451 Gerrard. **Telegrams—"Heptoic, London."**

Helps and Hints.

Fine Grain Screen. S. C. (Worthing) writes: "Can you inform me how best to make a very fine grain focussing screen. I wish to use it for projecting small kinematograph pictures upon, viewing the pictures from the side opposite the lantern."

Answer.—To make a focussing screen superior to the finest that can be bought, fix a dry plate (the size required for your purpose), then flood it with a ten per cent. solution of chloride of magnesium. Allow it to dry, and a perfect focussing screen will result.

Distance of Film from Condenser. H. T. (Macclesfield) writes:—Is there any rule as to the distance between film and condenser, if so, please state.

Answer.—The distance of film from condenser is regulated by the focus of the particular condenser in use. The film should be sufficiently within the cone of light to give a little latitude for marking, this however does not apply to projectors in which the optical centre is constant, and the film is displaced within the gate to secure registration upon the screen. The circle of light falling upon the film should extend a quarter of an inch beyond the corners of the gate. Your question about the preservation of films will be answered next issue.

Ready Reference Table. V. E. H. (Derby) writes:—"Would you kindly tell me, either by post, or through the columns of "our" paper, a simple formula for working out focus of lens distance from screen and size of picture for varying conditions for animated pictures?"

Answer.—The following table will give you all that you require, and will probably be of service to others.

Focus of Lantern Objective.	6 in.	7 in.	8 in.	9 in.	10 in.	11 in.	12 in.	13 in.	14 in.	15 in.
Focus of Kinematograph Objective.	2 in.		3 in.			4 in.			5 in.	

Distance between Lantern or Kinematograph and screen.	Diameter of Pictures given with Lantern and Kinematograph Objectives.																	
Ft.	Ft.	In.	Ft.	In.	Ft.	In.	Ft.	In.	Et.	In.	Ft.	In.	Ft.	In.	Ft.	In.	Ft.	In.
10	5	0	4	3	3	9	3	4	3	0	2	9	2	6	2	4	2	2	2	0
11	5	6	4	9	4	2	3	8	3	4	3	0	2	9	2	6	2	4	2	5
12	6	0	5	2	4	6	4	0	3	7	3	3	3	0	2	9	2	7	2	7
13	6	6	5	7	4	11	4	4	3	11	3	7	3	3	3	0	2	9	2	2
14	7	0	6	0	5	3	4	8	4	2	3	10	3	7	3	3	3	0	2	9
15	7	6	6	5	5	8	5	0	4	6	4	1	3	9	3	6	3	3	3	0
20	10	0	8	7	7	6	6	8	6	0	5	6	5	0	4	7	4	3	4	0
25	12	6	10	9	9	4	8	4	7	6	6	10	6	3	5	9	5	4	5	0
30	15	0	12	10	11	3	10	0	9	0	8	2	7	6	6	11	6	5	6	0
35	17	6	15	0	13	1	11	8	10	6	9	6	8	9	8	1	7	6	7	0
40	20	0	17	2	15	0	13	4	12	0	10	10	10	0	9	2	8	6	8	0
50	25	0	21	5	18	9	16	8	15	0	13	8	12	6	11	6	10	9	10	0

The above table gives the focus required for different sized pictures at various distances from the screen with lantern or kinematograph objectives, and from it can also be ascertained the size of picture which may be obtained at a given distance, with a given focus of lens, and also the distance required between the lantern and screen, with a given size of picture. Thus, if one wishes to know what size picture can be obtained with a lens of 10 inch focus, when the lantern is 30 ft. from the screen, it will at once be ascertained to be 9 ft. Again, should it be desired to know what focus of objective must be used when the picture to be projected must be 15 ft. in diameter and the lantern must be placed 40 ft. from the screen, it will at once be found that a lens of 8 inch focus is required. In like manner, if we must use a 6 inch focus lens, and wish to have a picture of 6 ft. in diameter, it can quickly be found that the lantern must be placed 12 ft. from the screen. This may not be quite exact to an inch, as the sizes of the openings of slides vary somewhat, but it is based on the assumption that the opening of the slides is 3 inches.

Kinematograph in Theatres. "Inquisitive" (Kensington) writes:—Kindly let let me know whether the Rules and Regulations for the Kinematograph in Theatre and Halls are the same for shops and hired premises.

Answer. Wherever an exhibition is to be given to an audience of any dimensions the same rules and regulations apply, but under certain circumstances some modifications might be granted. The Council's inspector will give you all information on this point. We are about to issue a copy of the L.C.C.'s regulations in our journal, which we hope may be useful to all exhibitors.

Registration of Picture in Gate. B. B. (Ryde) writes:—I am an amateur at exhibiting, and would like to ask you (1.) How can I join up my subjects so that when changes occur the succeeding subjects are properly registered? (2.) How is that the perforations do not always come in the same place as regards their relative position to the picture?

Answer (1.) Owing to the varying position of perforations the cause of which is indicated in the answer to your second question, there is no way of insuring that succeeding subjects will be absolutely registered without adjustment, but if subjects are properly joined they need not at any time be more than a quarter picture out of place. When it happens that the registration is out to the extent of half a picture, it is generally caused by having a piece of film between the subjects of the wrong length. Blank strips of film, when used between two subjects should be the exact length of any given number of pictures. To ensure this it is a good plan to have a strip of wood already cut to the size, say of six picture spaces. It is an easy matter with such an accessory to measure off lengths of film suitable for connecting up subjects. It is desirable that these *join up* strips should be opaque, so as to give total darkness between the scenes and thus give a period of a few seconds rest for the eyes between each scene or subject. Incidentally this precaution will have the additional advantage of making succeeding pictures appear brighter than they otherwise would do.

Answer 2.—Perforations are not always in the same relative positions to the pictures owing to the varying mechanisms by which the negative film was passed through the camera in taking. Had the claw principle been used in all cameras, this variation would not have come about. As it is, however, some pictures are taken in cameras fitted with the dog, and with this mechanism the relative position of the take-up sprocket and that of the dog is not always the same, so that the position of the picture received upon the sensitive film is not always the same. The consequence is there is variation in the negatives taken by the two different mechanisms, which is repeated in the printing operations. As you are apparently inexperienced, it may be of service to draw your attention to the fact that, when purchasing a machine (projector), a desirable feature to look for is that means are provided whereby the film may be pulled to any extent through the gate without altering the position of the latter or without masking. This provision renders it unnecessary to alter the optical centre of your lenses, which is also a very desirable quality in any machine.

Film Damaged. S B.S. (Ipswich), writes: I have lately been troubled with the perforations of my films becoming damaged. The machine I have was guaranteed to take the Edison gauge perforations, and when I last used it (about twelve months ago) I experienced no trouble in the respect indicated. Should be greatly obliged for any information.

Answer.—It is difficult to say what is the matter without seeing a piece of your damaged film, but from what you say we should imagine it is the film at fault and not the projector. If you have kept your films in too dry an atmosphere, during the past twelve months, it is more than likely that they have shrunk, and if so this would cause the perforation to become fractured when put through the machine. This fault is generally indicated when the sprockets give off a rattling noise. The undue dryness of films is the cause of many troubles, and you should take all possible precautions to keep them in a humid atmosphere and cool.

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

Williamson Films.

ORPHANS.

No. 309. **655 feet.** **Price £10 18 4.**

A picture story with a moral, on the lines of our well-known "Stowaway" film. There are two orphans, a boy and a girl. The boy, led away by a bad companion, becomes a thief; the girl, choosing the path of honesty, is eventually adopted by a lady of means.

Fifteen years later, the boy, now a burglar, breaks into the house of his sister's benefactress. He finds among the valuables a locket which he recognises as having belonged to his mother.

He allows himself to be captured by his sister, and overcome by remorse, he makes up his mind to give up his evil ways, and, with the help of his sister and her benefactress, he is sent to the colonies to try to lead a new and better life.

His sister on her wedding morning receives a valuable present from him with the following letter :—

"To my dear sister on her marriage. May you have all the happiness your goodness deserves. With God's help and your good example, I am now happy and prosperous.

Your affectionate brother,

WILLIE."

Hi! Hi! Stop! **250 feet.**

English Harvesting. **245 feet.**

Williamson & Co.,

27, Cecil Court, Charing Cross Road,

London, W.C.

Telephone:—7393 Central.

Telegrams:—"Kinetogram, London."

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer
Sunderland ..	Annals of a Great Reign ...	Rev. J. H. Burkidd
Letchford ...	Life of Moses	Mr. S. Albinson
Aylesbury ...	How India was Lost and Won	Mr. C. Frost
Rhynie, Aberdeen	Colonial Preference ...	Miss L. J. Lumsden
Hastings ...	Peeps into the Peak District	... Mr. J. Spree
Enderby ...	Leicester Infirmary ...	Mr. H. H. Woolly
Alfreton ...	Peary's Dash to the Pole...	Mr. J. Hamilton
Newhaven ...	Through Canada	Mr. E. Roper, F.R.G.S.
Glasgow ...	The Factory as a Social Organism	Mr. N. J. Maclean, B.Sc.
West Wratten ...	Tariff Reform	Mr. W. Curtain
Ashley... ...	Canada	Mr. A. Tindall

When the Coliseum re-opens on December 16th, the bioscope will occupy a prominent place in the program.

We understand that Mr. Albert E. Smith, of the Vitagraph Co., may pay a visit to the English branch office immediately after Christmas.

Mr. F. Ormiston-Smith visited the Synod Hall, Edinburgh, last week, and delivered a lecture, with illustrations by Urban kinematograph films, on Mountaineering in All Countries.

British East Africa is expecting a visit from a travelling picture show, which is at present in Zanzibar doing particularly well. This will be the first visit paid to Mombasa by a show of this kind.

The Gaumont Co. have arranged to give private exhibitions in their show rooms at Sherwood Street, by special appointment, of the coloured photographs recently shown at the Hippodrome, where every facility will be given for viewing results at the best advantage.

A vote of thanks in similar terms to that to the Gaumont Co., published in our last issue, has been received from the Northampton Institute by a number of the leading firms who lent projectors and other apparatus for use at the recent operators' examination.

"Photography" is apparently at a loss to know who made the coloured photographic slides recently shown at the Hippodrome. As already pointed out, these examples of Lumiere colour work were made by the Gaumont Co.

New Company. – Kineto, Ltd., registered with a capital of £3,000 in £1 shares. Objects: to develop and turn to account any invention relating to kinematograph pictures, apparatus and appliances, and to carry on the business of manufacturers of and dealers in films, plates, papers, chemicals, and other photographic materials, etc. Registered office, 41 Holborn Viaduct, E.C.

M.. F. Martin-Duncan, in a recent lecture at the Royal Photographic Society, indicated probable developments in the shape of kinematographic records of the changes undergone by the parasites in malarial, typhoid and other fevers. If this prediction should be realised, the Urban Co., which, as is well known, works in conjunction with Mr. Martin-Duncan, will have scored another triumph in the direction of educational films.

According to the *Globe*, which has recently been quite a mine of stories relating to the kinematograph, a London gentleman who is endeavouring to trace his missing wife in Paris, has been able to obtain a clue to her whereabouts through a kinematograph show into which he strolled in the Rue Fontaine. In one of the films he was amazed to see the missing lady taking one of the leading parts. He immediately went to the Commissary of Police and demanded that the exhibition should be stopped. Such action being beyond the power of that functionary, he has been advised to make complaint to the Procureur de la Republique.

The 10th of December, 1907, is the first anniversary of the appearance of the Chronophone as a permanent feature of the Hippodrome program. The program during this run has been most varied and interesting, and has included, among other famous artists, the ever popular Harry Lauder. Among the many distinguished spectators who have viewed the singing pictures from the Royal box are the Prince and Princess of Wales, the Dowager Empress of Russia, Princess Henry of Battenburg and the King and Queen of Spain. One result of the Chronophone being brought prominently before Royalty was the Chronophone Exhibition at Buckingham Palace on April 4th. Besides the Chronophone's marked success at the London Hippodrome, the machine has made an aggregate number of 800 performances on the Moss and Stoll Circuits, and is "still running."

Messrs. L. Kamm & Co., of 27, Powell Street, Goswell Road, are just putting on the market apparatus for the development of kinematofilms. It is a compact structure composed of a reel on which to wind the film, an appliance for holding the magazine and giving out the film just at the proper speed, so that as the reel is operated the film is properly wound thereon; a set of three trays for solution which can be brought into place for use, by means of runners and a continuous belt. The operation of winding the film upon the reel is a matter of seconds, whilst the mechanism for bringing each tray of solution into place makes the entire work simplicity in the extreme. As each tray is brought under the reel of film, it can be elevated, so that the film at the lower side of the reel just dips into the solution. By this arrangement the amount of chemicals needed is reduced to a minimum. The apparatus strikes us as being eminently suited for firms starting in a small way to manufacture their own film subjects, and we also think the amateur kinematographer will find here just what is wanted for private use. All parts of the apparatus that are likely to come into contact with the chemicals in use, are well coated with an acid proof material.

American Jottings.

Our American correspondent writes:—

Pathe Freres have drawn up a contract which those using their films are required to sign, and which contains a number of regulations which they imagine will work to the good of the trade.

The chief restrictions are as follows:—

1. No kinematograph films sold by Pathe shall be re-sold by the vendee, for the period of thirty days from their delivery.
2. The vendee must not, directly or indirectly, rent, loan or otherwise dispose of any other of the vendor's films to any persons or firms —or their agents engaged in selling, renting or loaning films.
3. The vendee shall not make, or cause to be made, duplicates of the films of the vendor.
4. The vendee shall not sell, rent, lend or otherwise dispose of any Pathe films to any persons or firm who have broken the terms and conditions of the Pathe Contract, and are consequently included in a suspended list to be published from time to time.

The leading firms have expressed their agreement with the terms of this contract.

A convention of film renters has been held at Chicago with the idea of inaugurating a useful Exhibitors' Association. The chief speakers at the dinner were Messrs. Blackton, (Vitagraph) Barker, (English Warwick Co.), Saunders, (Moving Picture World), Selig, (Selig Polyscope Co.), Melies, ("Star" Films), C. Laemmle and Smith, Vitagraph).

Mr. William Babcock, an operator in Sandusky, Ohio, has invented a new attachment for projectors which is said to entirely do away with flicker. His device has been installed on the machine at the Royal where he is employed, and is there giving splendid results. It is claimed for this invention that, besides improving the picture, it materially lessens the bill for electric current.

Halifax is at the present moment better provided with picture shows than any other town from which programs have reached us. At the Palace Raymond's Bio-Tableaux is one of the leading turns. At the Grand Theatre an all picture program is shown, in which the principal features are A New Drink, Disintegrated Convict, The Burglar, Irresistible Piano, Getting Rid of His Dog, Her First Bike Ride, An Awkward Situation and Diabolo Nightmare. At the Victoria Hall, Mr. Sydney Carter is showing A Modern Don Juan, They Would Play Cards, When the Devil Drives, The Easterner, Accidents Will Happen, The Amateur Sportsman, Lightning Sketches, Children's Reformatory, Dumb Sagacity, The Foster Father, and Going to Switzerland. The Paris Modern Theatre Co. are at the Mechanic's Hall with the following headliners: Oh, That Doctor's Boy, Mr. Smith's Bad Luck, Bringing Home the Christmas Goose, Anything to Oblige, Mother's Birthday, Royal Visit to Dublin, Train Robbers, and President Roosevelt at the Jamestown Exhibition. To add to this feast of animated pictures, Mr. Fred A. Moore is here, there and everywhere with his instrument and films, securing the best of receptions at At Homes, socials and similar occasions.

Cinematograph Specialists.

THE

GAUMONT COY.

Extra Special.

Christmas Films for the Christmas Bill.

You cannot do without these numbers.

An Accomplished Fact. **An Unbroken Record of Continued Success.**

Do you know, THE CHRONOPHONE, on Dec. 10th, 1907,

has accomplished **628** consecutive performances at the LONDON HIPPODROME.
It is acclaimed by Mr. Oswald Stoll, "The very Illusion of Life."

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APPROPRIATE. TYPICAL. REALISTIC.
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Intensely Human. Thrilling with interest.
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No. 1814. Length 510 ft. Price £8 10s 0d. net.

The Would-be Hero.
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Father Christmas, the Universal Provider.
No. 1812. Length 230 ft. Price £8 16s. 8d. net.

THE CLEVEREST PICTURE EVER PRODUCED.
The Milliner's Dream.
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The Making of "Lloyd's News."
Stereoscopic Quality Throughout.
Approximate length 1200 ft. Exact length and price on application.

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We are able to supply this grand production magnificently tinted.
No. 1654. Length 800 ft. Price £20 0s. 0d. (Usual discount.
Extra for colouring, £7 net. Supplied in colours only.

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No. C160. Length 955 ft. Price £15 18s. 8d. net.

The Pied Piper of Hamelin.
No. C161. Length 775 ft. Price £12 17s. 8d. net.

A Soldier's Wedding.
A TRUE DRAMA. GRAPHIC SCENES.
No. C162. Length 675 ft. Price £11 5s. 0d. net.

That's Not Right! Watch Me.
No. C159. Length 595 ft. Price £9 18s. 4d. net.

Read this Advertisement, it will pay you.

Telegrams—**Chronophone, London.** Telephone—**2430 Gerrard.**

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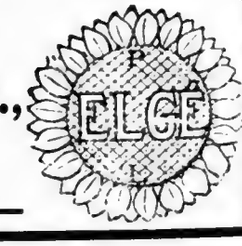


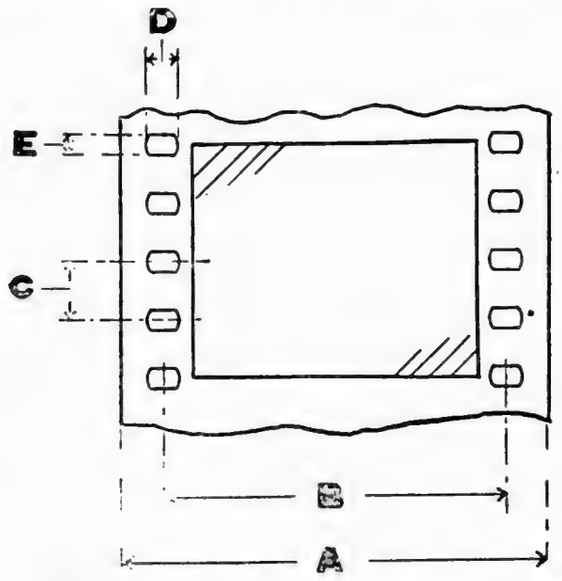
Standard Film Perforations.

By ROBERT W. PAUL.

For some little time it has been evident that films which are nominally perforated to the so-called Edison Standard have shown small variations when films by different makers were closely compared with each other. For this reason, exhibitors have sometimes complained that certain films failed to run satisfactorily on their particular machines.

There are several possible reasons for such complaints: the film although correctly perforated in the first instance may have become shrunk, either during the process of development and drying, or by being stored for a considerable time before use. Every user of films knows that the celluloid base shrinks in the course of time, due to a slow evaporation of its volatile constituents, and some such shrinkage is inevitable, although it may be reduced to a minimum by seasoning the film before it is perforated, The differences in projecting machines arise principally through different makers allowing for the shrinkage of the film, which, being a variable quantity, introduces an element of uncertainty in the design of a sprocket which should accommodate any film which has not shrunk by an unreasonable amount. Hitherto it has been the practice of projector makers to use their own judgment as to the allowance to be made, and this has resulted in the machines at present in use varying so much in the diameter of the sprocket, the thickness and width of the teeth, the shape of the engaging surface of each tooth and the amount by which the corners are rounded off, as to lead to endless difficulties to the user. At present the purchaser of a machine has no means of testing the correctness of the pitch or shape of the teeth, as there is no accurate standard for reference.

With regard to the shape and dimensions of the film perforations a similar state of confusion exists; although the perforations at present in use purport to be the same as the original Edison guage, a close comparison shows a marked difference. Some makers have, in order to provide for the variation of the width of the sprocket teeth, elongated or enlarged the perforations, while others, in order to compensate for the shrinkage of the film in development and drying have adjusted the perforator for an increased distance of the holes in the first instance. To a casual observer this ipoint is not of serious importance, but to the practical man who knows the necessity for accuracy in his machine and films, in order to secure steadiness in projection and long life to the film, the importance of the subject is at once manifest.



About a year ago the Kinematograph Manufacturers' Association investigated the matter so far as concerns the perforations of the film, with the object of agreeing upon standard dimensions which would be acceptable throughout the world, and which, having been accepted, would furnish the manufacturers of projectors with an accurate guide for future work. As a preliminary step, numbers of films by different makers were enlarged on the same scale, and measurements carefully made and tabulated. At the outet, it was evident that some of the Continental makers had very slightly modified the Edison standard in order to conform with metric measurements, and this raised the question as to whether the proposed standard dimensions should be given in English or metric sizes. It was decided that the latter tended to accurate measurements in the small dimensions involved, and as it was found possible to express the Edison standard in millimetres and fractions of a m/m with very considerable accuracy, the Committee entrusted with the work decided to issue the particulars of the proposed standard in metric sizes, this having the additional advantage of suitability for the Continental business.

Eventually the dimensions were fixed on, such as to involve no radical departure from the average of present practice, and (referring to the diagram), these are as follows: —

Width of Film, *A*—35 m/m.
Distance from centre to centre of perforations across the film, *B*—28 m/m.
Distance from centre to centre along the film *C*—1/210th of a metre.
Width of perforation, *D*—2.6 m/m.
Length of perforation, *E*—1.7 m/m.

In addition it was recommended that the photograph should be placed as illustrated in the sketch, that is to say the joining line between two consecutive photographs should cut the centre of the perforations. The object of this is two-fold; it facilitates joining the films neatly, because it is easy to scrape and cement the film at this part and to readily connect together, a series of films on a spool so that they all come in register; also if this practice is made universal, there will be no necessity for a mask on the projector, or if it is necessary, it need only be provided with a slight movement.

These recommendations of the Committee, having been submitted to the K.M.A. and approved by a General Meeting were translated into the various European languages and circulated, together with drawings, among the various European manufacturers of films and perforators; at the same time they were invited to suggest any alternative sizes which they would prefer to see adopted.

Replies were received from many manufacturers in France, Germany and Italy, and were generally to the effect that a standard was a necessity, and that they were prepared to adopt the dimensions given above. The only important suggestions received were in respect to the dimension B, which in the case of two makers was proposed to be altered to 28.2 and 28.4 m/m., respectively. This, however, is the dimension which shows the most variation at the present time, and this is doubtless due to the changes in the corresponding dimension of the sprocket teeth, which have gradually taken place during the last ten years.

The advisability of making the dimensions as simple as possible must, of course, be borne in mind, and the Association, therefore, propose to adhere to the 28 m/m. originally recommended.

In respect to the width of the film, there is still a slight difference among the manufacturers of the film stock, a common dimension being 34.8 m/m.; but in view of the fact that the principal Continental maker adopts 35 m/m for the width, it has been considered advisable, to specify that, since any narrower film will also pass easily through the projector.

As the above specified dimensions may now be considered as generally accepted, the Association propose to proceed to construct standard gauges which will be available for reference in case of dispute or uncertainty, and duplicates of which can be supplied to manufacturers for their own use, thus removing all uncertainty as regards future work.

In the meantime, however, the dimensions are such as not to necessitate any radical difference in present practice, so that manufacturers who desire it may utilise their present tools, until they require renewal, when they will as a matter of course conform to the standard. At any rate the acceptance of a standard for the films renders it possible to proceed with the standardisation of film sprockets and shape of teeth, with which it is hoped to proceed immediately.

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FOUR PENCE per foot nett.

This Week.

A NEW COMIC NOVELTY

The Kitchen Maid's Dream

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Tired servant piles dishes, etc., in dishpan—Sits down—Falls asleep—In mysterious manner her hands become detached—Remove rug from floor and sweep room—Dishes wash themselves—Knives and forks do likewise, and unaided climb into knife-box—Basket is woven and taken away with no apparent assistance—Maid awakes—Sees manœuvres—Rushes to parlour and relates experience to master and mistress—All repair to kitchen—Maid accused of dreaming—Becomes enraged—Smashes dishes—Chases master from oom— Assumes commanding attitude—Awaiting further developments.

An Altogether Different Film, Mysterious and Novel.

Code Word, "Kitch." **Length 400 Feet.**

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A Beautiful Pathetic Story Picture.

Length 300 ft.

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The Amateur Paper Hanger ..	282	,,
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The Jealous Dog	350	,,
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Fire at Palace, Rhyl	190	,,
Love will find a way	—	
Spanish Serenader .. (about)	250	,,
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The Limerick Craze	342	,,
My Word, If You're Not Off ..	205	,,
Willie's Dream	400	,,
The Blackmailer	585	,,
His Cheap Watch	250	

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Bertie at the Gymnasium	190	,,
Gamekeeper's Dog	460	,,
Tommy's Box of Tools ..	460	,,
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Saved from the Burning Wreck ..	480	,,
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Lion Hunt	705	,,
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Tricky Twins	330	,,
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Soldier's Wedding	675	,,
The Pied Piper of Hamelin ..	775	,,
The Water Babies	955	,,
That's Not Right—Watch Me ..	595	,,
An Anxious Day for Mother	335	,,
The Absent-Minded Professor ..	490	,,

Williamson & Co.

Orphans	655	,,
Hi! Hi! Stop	420	,,
An English Harvest .. about	230	,,
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ROMANTIC. EXCITING. PATHETIC AND HUMOROUS.

Invalided home—Aboard Ship—The proposal in a rolling seaway—The wedding—The breakfast, in which the scene changes from noisy joviality to one of grief with dramatic suddenness, an orderly brings a blue paper, and our hero must leave for the front at once—A sad parting.

SOME MONTHS LATER.—No news from the front—The young wife alone with her father is distraught—she can wait no longer in doubt, she will go to the front and join as a nurse.

AT THE FRONT.—Shells are falling in all directions, dealing death to hundreds of brave souls—Our hero is seen helping the wounded and carrying the incapable to safety—Again he comes forward, but this for the last time—A troop of black men surround and seize him and he is carried off—We follow to the execution ground—The chief with gun in readiness—a moment's delay—His wife to the rescue—Alone with the fatal gun, changing the cartridges—A note of instructions pinned to the tree—Fire—He falls, and the enemy contented retire—Now is her chance, and springing from hiding she runs to guide him—off together—the escape—back in camp—Three cheers for the brave little woman—One year later Home again—Twins.

No. 162. Length 675 ft. Price £16 17s. 6d. (Less 33⅓ per cent. cash with order.)

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Review of Latest Productions.

Christmas subjects have now been on the market for some time, but they are still being issued by the leading houses, and the showman would be wise to postpone purchase for another week or two, when the list will probably be completed. Some of the best subjects we have seen in previous years have made their appearance at Christmas and, generally speaking, these films are on a high level as regards wholesome humour and novelty in conception, which we should be glad to see more consistently attained throughout the year. As compared with previous years' output, the Christmas subjects of the present season show up well. We have already noticed the pantomime pictures, Water Babies, and the Pied Piper of Hamelin, issued by the Clarendon Co., the Walturdaw Mistletoe Bough, and the Harlequinade of Hepworth's, and in the last few days both the Gaumont and Urban Companies have shown us further seasonable subjects

Though described as a Christmas subject, the Urban-Eclipse "Dreamland Adventures" is a film which we can imagine showmen of every class welcoming with open arms at any time of the year. At the same time, its atmosphere of mirth and mystery make its debut at this period particularly opportune, and we venture to predict that few Christmas bills will be found lacking it. We know of one showman whom hard fate has compelled to vacate his usual hall for a season and this gentlemen says he regrets the circumstance twice as much since he has seen this subject. Other showmen who know from personal experience how difficult it is to raise enthusiasm in the breast of a person who sees some dozens of films a week, will appreciate this testimony at the proper value.

The film has as sub-title "Tweenie, the Doll that Grew Up" and the doll, with a Golliwog which also comes to life, plays an important and amusing part in the subject. In the first scene, in the childrens' nursery, after the youngsters are safely asleep, the tiny doll is observed to raise herself jerkily to an upright position on the floor and then gradually increase in size until she is only recognisable from a well grown girl by the peculiar automaton-like movements of her limbs. Joined by the golliwog, she then wakes the children—a boy and a girl—and still with her grotesque jerky gait leads them into the street. Here a toy motor which the boy is carrying is rapidly, through her instrumentality, converted into a real car, in which the party drive to the side of the sea, where the motor vanishes. One of the children is playing with a toy submarine in the water and this also rapidly changes into the real article. The children enter and set out in search of adventure. A view is given of the interior of the submarine and of the children looking in turn through a port-hole, and the views given at this stage and later from the airship are to our mind easily the best of a subject which is particularly novel throughout. The submarine rises somewhere in the vicinity of the North Pole and here an amusing encounter occurs with a realistic polar bear, whose attentions are so close that recourse is taken of the doll's magic powers once more. She transforms a toy airship into a real one and the party sails away with Bruin hanging on the grappling iron, whence he presently falls to be transfixed by an ice pinnacle. There follows at this stage some further delightful panoramic glimpses of the variety previously alluded to. One could easily believe that this section of the subject had been taken in the arctic circle. A wrecked ship, surrounded by the ice is seen, and a sunrise effect on the ice is also illustrated with great effect, and at last the journey terminates at the home of the Frost King, a person who opens his huge mouth and takes the expedition at a gulp, to eject them them embedded in an iceberg and blow them homewards over the ice. The iceberg travels quickly and arrives in the garden at home. The astonished parents build a fire underneath the ice and it gradually thaws, the children stepping out with the doll and golliwog, restored to their usual size, in their arms. We can find no higher praise for this subject than to say that it carries out with perfect success in picture form just such a delightfully fanciful story as J. M. Barrie writes with such skill.

In our first notice of the films, Water Babies and Pied Piper of Hamelin, we inadvertently described them as of Gaumont manufacture. It will be noticed that these capital Christmas films are made by the Clarendon Co., for whom Messrs. Gaumont are the agents, and who can show them to showmen at Chrono House.

The Gaumont Co. will shortly issue a series of Norwegian pictures. The series will be issued under the title of A Trip to Norway, and should make an admirable addition to the panoramic side of programs.

The Elgé Father Christmas the Universal Provider, inasmuch as it introduces the immortal Santa Claus himself, is more essentially a subject to be shown during the holiday, but this also does not depend upon the seasonable interest for its whole humour. The leading figures in the subject, after Santa himself, are a young married couple, and it is after they have entered their house that Father Christmas makes his appearance in a puff of smoke which jets from the pavement. The old man is on this occasion benevolently disposed to adults instead of more particularly to children, and via the cloud of smoke again he shows up in the young couple's drawing room during their absence and, opening his magic bag, produces in place of the usual toys a living baby, clad only in the delightful garb of nature. A singularly apt present, no doubt, but when the incorrigible old creature brings out a second baby, and after that a third, and after that a fourth, he seems to be presuming on his license. He nevertheless continues, and the happy family he produces numbers some dozen before he is finished and the young couple return to find their room thus occupied.

In addition to this seasonable subject, the Gaumont Co. have no less than four other films of exceptionally good quality. Of these The Milliner's Dream is one of the cleverest trick subjects we have seen. It opens in a poverty-stricken sitting-room, where the girl and her mother and father are seated at their various tasks. Presently the milliner takes up her box and goes out to deliver some work. In the street she is accosted by an ancient gallant, but repulses him and goes on her way. Presently, feeling tired, she rests on a seat on the side walk, where she drops to sleep. The lid of the box lifts in a little while and a minature replica of the gallant appears: gradually grows to life size, and walks off in the company of the girl. He magically produces a motor car, and the two drive off to a restaurant, where a supper party is gathered together. While the girl is seated at the table, she has a vision of her father and mother at home, anxiously waiting for her return, and is about to rush from the room when the scene gradually fades and she awakes to find herself on the seat with the old beau hovering round.

A Would-be Hero is also a Gaumont film. The chief character is an insignificant young man, who has the mortification of seeing a rival secure the affections of a lady to whom he is partial. The rival is a soldier, and his breast is liberally covered with medals. The parents of the young lady are apparently divided between the two suitors; but when the man of war opens his coat and shows his decorations their votes are instantly given for him, and the hero goes away in disappointment. Presently an idea occurs to him. It is obvious that the superior coarage of his rival has been the reason of his success; he decides to emulate his feats himself. His first essay in this direction is made when he observes smoke rising above a fence on his way home. He hurriedly secures a pail of water and hurls it over the fence. Unhappily, the smoke is caused by a fire on which a number of workmen are cooking their dinner, and these burly men are not slow to express their disapproval of his heroism. After this he makes a gallant attempt to save the life of a person whom he sees apparently climbing over the parapet of a bridge. He has, however, made another mistake. The man is merely leaning over, watching something in the water, and this incident leaves the hero still more battered. Next he distuinguishes himself by going to the assistance of a policeman at whom a number of roughs are throwing sticks. He places the body of the officer on the ground, and is vigorously applying first aid, when three other policemen stroll up and jeeringly point out that he has been attempting to resuscitate a dummy made of straw. Disheartened by these experiences, the would-be hero gives up all idea of securing the lady's hand, and is shown presenting a wedding present to his successful rival.

The Matinee Hat is an amusing skit on a nuisance which has formed the subject of many jokes. A young married couple are going to the theatre, but the lady has first to try on a new hat. The milliner brings a big selection, but all are discarded, and she is ordered to furnish an enormous creation. This pleases the lady, and she dons it preparatory to going to the play. An initial difficulty is experienced, however, from the fact that the huge projecting hat will not go through the narrow door space, and both halves of the door have to be opened before the lady and gentlemen can enter their motor. Their arrival at the theatre is then illustrated. They make their way to the dress-circle, where two seats in the middle of the front row have been reserved. This scene is a particularly fine example of realistic staging. We see the circle filled with applauding people, and the picture might well

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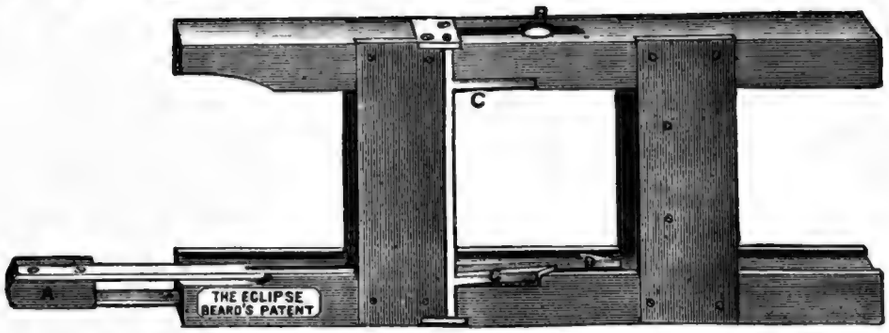

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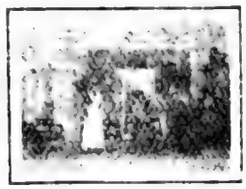
have been taken in a real theatre. In a short time, a gentleman seated immediately behind the lady finds that he can see nothing of the stage owing to the enormous size of her hat. He politely requests her to remove it, to receive an emphatic refusal, and then angrily turns upon the husband and is soon engaged in fisticuffs with him. The attendants intervene and the lady and gentleman make their exit amidst the triumphant jeers of the audience. Arriving home, they are just in time to receive the milliner's bill for the triumph and, from the husband's expression, this is apparently on the same scale as the hat. He angrily takes the latter from his wife's head and tears it into shreds, then removes the small toque, which the milliner is wearing, places it on his wife's head and, leading her to the mirror, shows her how much better she looks in headgear of a normal character.

Gaumont's have secured a picture of the trial trip of the Esnault Pallerie Motor Kite. This novel air-ship seems a cross between a motor bicycle and a regulation army kite. Its flying powers at present appear to be limited to the ability to rise in the air for a few score feet, after gaining momentum by running with wheels on the ground, but the picture of this feat is a good one, the operator following the kite through the whole course of its flight.

The Graphic have a laughable film this week in their Sacrifice for Work. The scene opens with an interior view of a workman's house. The woman is seen busily engaged in her household duties whilst her husband sits in a chair perusing the advertisement columns of a daily. Presently this unemployed comes across an advertisement under "Wanted," which reads, "Wanted, Valet, must be clean shaven." At this point an enlargement of the advertisement appears on the screen. Next we see the man making preparations to depart with the idea of applying for the situation. He is next seen in a barber's saloon having his whiskers removed, and thus, as the title indicates, making a great sacrifice in the hope of obtaining the place he is about to apply for. The operation of having his superfluous hair removed having been completed, he views himself in the looking glass and seems fairly satisfied with his changed appearance. He now hurries out of the saloon and makes his way to the address given in the advertisement. At last he reaches the house; but is disappointed to find a card over the door marked "suited." He endeavours to force his way into the hall of the house, but is overcome by the new valet who has forestalled him, and who informs him that he is too late. As he arrives on to the pavement outside the house, the would-be employee appears dazed as he realises that the great sacrifice which he has made has been made in vain. Now comes a very humorous scene. The disappointed man arrives back at his house, where his own wife fails to recognise him as her husband, and refuses to let him come in. Even his own dog fails to scent his master, and hangs on to the seat of his trousers as the latter tries to free himself. The man now realises that the only way to right matters again is to go to the barber's and have his whiskers replaced. He arrives at the saloon and, after much gesticulating, the barber agree to replace the beard, apparently defying the laws of nature. The barber re-operates and, as the razor passes over the man's face, the whiskers re-assemble themselves. He returns home, where the wife receives him as of old and all is serene once more, though he is still in the ranks of the unemployed. The whole scheme has been well worked out, and the photographic quality is good. There is an absence of padding, and the film includes several amusing incidents which space will not allow us to mention.

Since "The Haunted Hotel" was issued the Vitagraph Co. have had a number of very clever trick films, of which Liquid Electricity will always be remembered as a particularly good example. This week they have, under the title of "The Kitchen Maid's Dream," issued another subject somewhat on the lines of "Haunted Hotel." The first scene shows a tired servant entering her kitchen with a tray of dishes. She piles various things into the dish pan, preparatory to washing them, and then sitting on a chair, falls into a dose. Immediately, her hands become detached, roll up the rug on the floor, and place it in the corner of the room; then grip a carpet sweeper and direct it over the floor. After this the hands move to the basin and wash the dishes, afterwards piling them on the table. A napkin then makes its appearance in the mysterious hands, and wipes the dishes which, at this stage, stand on edge, and move mysteriously round in a circle, afterwards resuming their places in the pile. The carving knife and fork then take a hand, with a number of other knives and forks. They form a circle and spin giddily round before stopping at the knife-box, and climbing into it. What is, perhaps, the cleverest illusion of a subject which, as will be seen, possesses a great number, then follows. A number of twigs are seen climbing on to the table by their own volition and still without any guiding hand, are rapidly woven into a basket, and at this stage when all the work is done, the girl awakens, and struck by the curious things she has seen, seizes a jug and pours herself out a reviver. As she raises this to her lips, the liquid first changes colour, and then a puff of smoke appears and a huge snake emerges from the glass, and swims about in mid-air. The terrified domestic rushes to the drawing room and fetches her master and mistress to the kitchen where however, seeing everything in the usual condition, they laugh at her fears. This aggravates the girl and she expresses her resentment by throwing down the plates one after another, and then chasing her employers out of the room with the broom. The only weak point of the subject lies in the fact that on watching closely one may see the arms to which the hands belong as they are thrust through a black curtain.

Orphans is the title of the latest Williamson film. This is the story of a young girl and boy who are shown in the first scene at the bedside of their dying mother. Left alone in the world, the boy and girl make a livelihood by selling papers and flowers. The boy gets into bad company, and upon the suggestion of a companion, steals a scarf from a hosier's door and takes it to his sister. The latter is urging him to return it when a policeman enters and takes him off in custody. The boy gets a term of imprisonment, and is met at the prison gates on his release by his sister. As they are setting out for home, however, the boy who suggested the theft of the scarf makes his appearance, and persuades the boy to go off with him. From this point the paths of the brother and sister lie apart. The latter sells a bunch of flowers to a lady, and afterwards discovers that her customer has dropped her purse. She takes it back to her house, secures the favour of the lady and is



adopted. Meanwhile the brother has degenerated into a professional criminal. Several years are now supposed to have elapsed, and the little girl has become a comely young lady, when one night she discovers a young man in her bedroom. After she has given the alarm, the man recognises her by a necklace given to her on her deathbed by her mother. When the maid arrives in answer to the bell, the girl hides her brother in a wardrobe and sends for her protectress. When the latter arrives she tells her the story, and the brother is led out and eventually makes a promise of reformation. He is sent to the Colonies, and the last scene, the eve of the wedding of the heroine, shows that he has kept his promise, for a wedding present comes to hand from him, in company with a letter of gratitude. The pathos of this story is of a wholesome English sort, and the acting throughout is good.

The Clarendon Co. are this week offering The Soldier's Wedding, a subject which combines a love interest with plenty of excitement of a more dangerous kind—a blend which we imagine will prove very acceptable to the average audience. The story takes place in war time and in the early scenes the soldier hero, invalided home, makes good use of his enforced leisure on shipboard to secure the affections of the lady of his choice. In due course the wedding comes off, but at the subsequent breakfast the rejoicings are turned to dismay by the receipt of an order to the now recovered bridegroom to return to the front. He sets out and some months later, no news having reached his wife from the seat of war, the latter determines to take her place by the side of her husband, and in the character of a nurse also goes to the scene of hostilities. The next scene shows a battle in full swing, shells are falling on every side, and in the midst of them the hero is observed carrying the wounded from the field. While thus engaged a troop of the enemy—black men—surround and capture him and drag him off to execution. The chief has a rifle in his hand ready to despatch the prisoner when a slight delay occurs, and at this stage the wife makes her appearance, seizes an opportunity to change the cartridges and gets away after informing her husband of what she has done by means of a note pinned to a tree. When the rifle is discharged the hero falls and shams death, and when the enemy have retired, the wife leads him safely back to the camp. One year later, the last scene shows a domestic incident, strongly contrasting with all this excitement—the arrival of twins to the happy couple!

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The Nordisk Film Co. have a very exciting subject, with the title "The Escape from the Harem," which is the story of two Englishmen who carry off one of the favourites of some Eastern potentate. They secure entry to the harem by drugging the guard, but are not able to effect their object the first time. One of them enters again in the disguise of a basket woman and this time succeeds in getting clear away with the girl, but a chase ensues and narrow escapes are experienced before they reach a English vessel and put out to sea.

The fire which destroyed the Palace, Rhyl, last week, is most vividly reproduced in a film which the Warwick Trading Co. have shown us. The exceptionally rapid progress of the flames, which reduced the big building to a mass of wreckage and twisted iron girders within a very short space of time, afforded a good opportunity to the camera man, and this has been well taken advantage of. The subject opens with a tinted view of the dome well on fire, and a panorama is then given of the firemen at work in the streets, the flames at the foot of the building, the huge crowd which watched the fire, and the collapse of huge masses of masonry. This subject is of particularly good quality for a topical film, and to those who travel anywhere in the vicinity of the outbreak it should prove a good money maker. Showmen who have not yet inspected Love Will Find a Way can be confidently recommended to get a copy. The Warwick Co. tell us that this subject, a full description of which will be found in our last issue, has been one of the best sellers they have had this season, though, as it will be remembered, they have had some exceptionally good comics during that period.

The Walturdaw Co. have a beautiful picture this week of the famous Norwegian Falls at Trollhatten. Apart from the views of the falls themselves, some interesting views of the tourist steamer going through a lock are given.

To the large number of firms in the trade who add the sale of a foreign maker's goods to that of their own subjects, the Hepworth Manufacturing Co. must now be added, and they are to be congratulated on obtaining the English selling rights of films of so good a repute as those made by Carlo Rossi, of Turin. We have been able to inspect The Jealous Dog, the first of the Rossi films issued by Hepworth's, and the photographic quality is of especial merit, as might be expected of a subject made under the sunny skies of Italy. The "story" is a simple one and the main humour of the film depends upon a well worked up chase. The jealous dog is a medium-sized beast of the spotted variety, and his ire is raised by the attentions which his mistress lavishes upon an insignificant skye terrier. The lady enters her bath with the little dog, but as she holds it up for soaping purposes the spotted hero makes his appearance, grips it in his mouth and runs off. Outside the door he upsets a servant and so startles a gardener that the latter liberally directs the water from his hose over all in his vicinity. The mistress emerging in her night garment after her pet causes further confusion by falling over the step. When she recovers, the whole party set off after the dog and the latter leads them into a series of very amusing and sometimes perilous situations. The chase leads through a factory in one instance, and the irate workers set about the people for upsetting their work table. Next a picnic is disturbed, and the number of pursuers re-inforced by the picnicers. Over a roof and down a railway embankment the dog leads them, and then gallantly swims a river which comes in his path, the pursuers taking to boats and following after. One falls out in mid-stream, and none escape without a wetting, and when they do catch up the dog it is only to see him leap triumphantly on to the truck of a moving train! Hepworths state that the dislocation of their factory has been remedied to a large extent, and that they are once more able to undertake printing.

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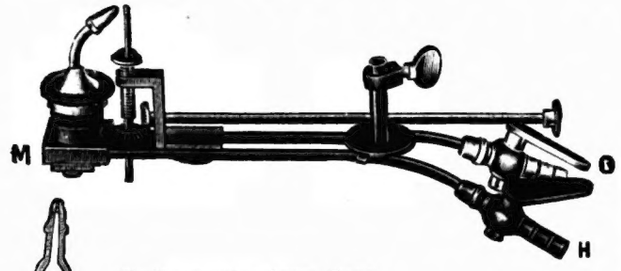

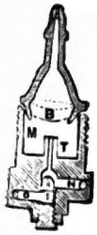

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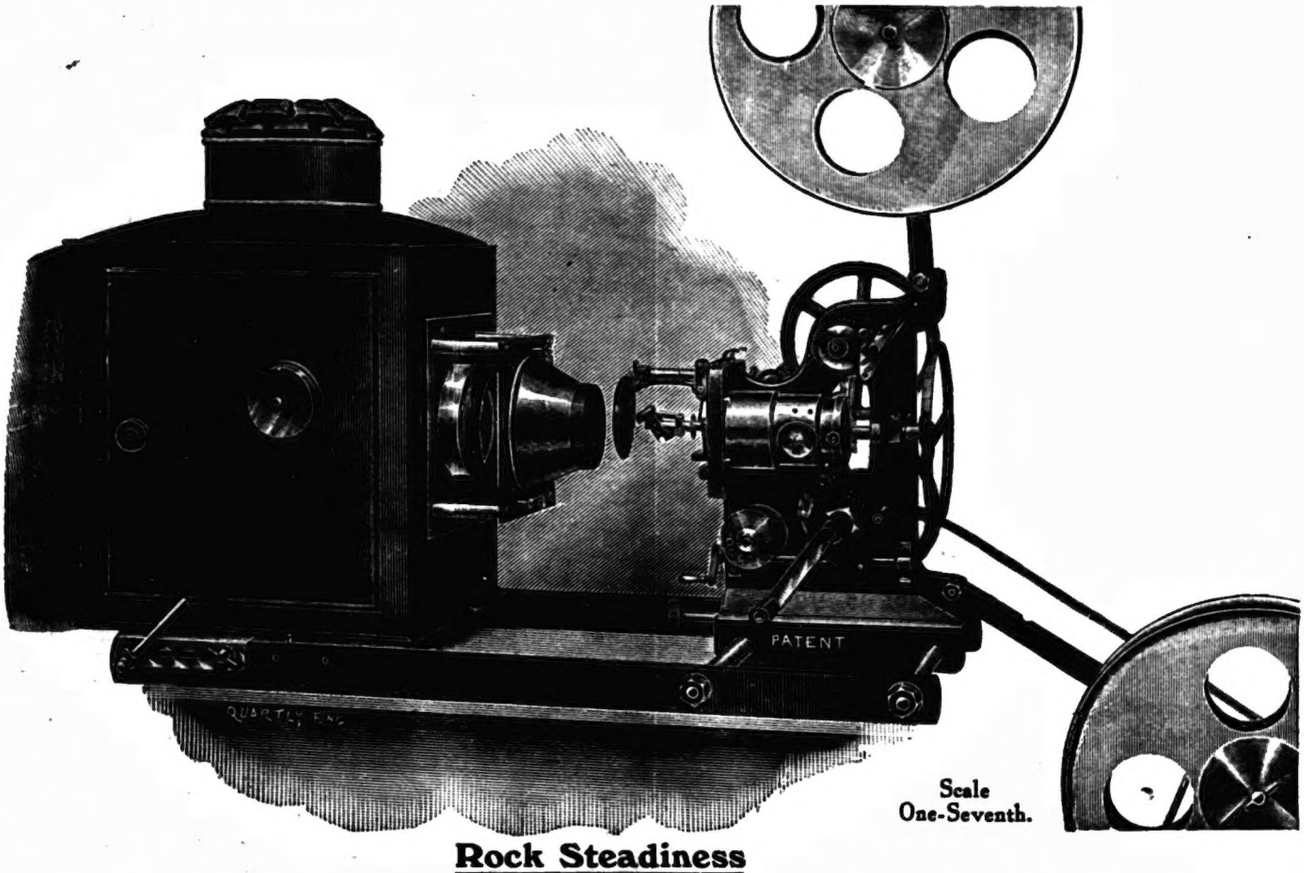

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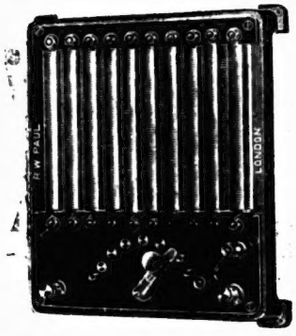

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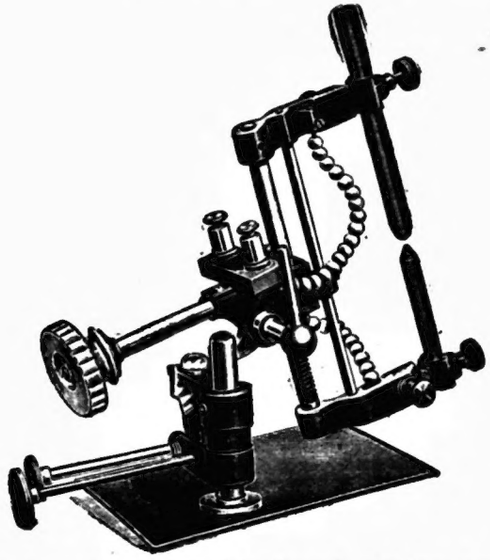

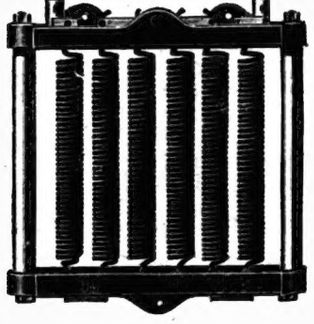

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